

3 1761 07142083 0

WALKER'S QUARTERLY

CLAUDE HAYES

R.I., R.O.I.

LANDSCAPE PAINTER IN OIL AND WATER-COLOUR

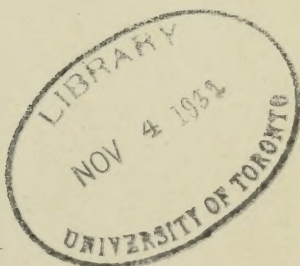
Born 1852. Died 1922.

BY

EDWARD P. REYNOLDS



BY APPOINTMENT



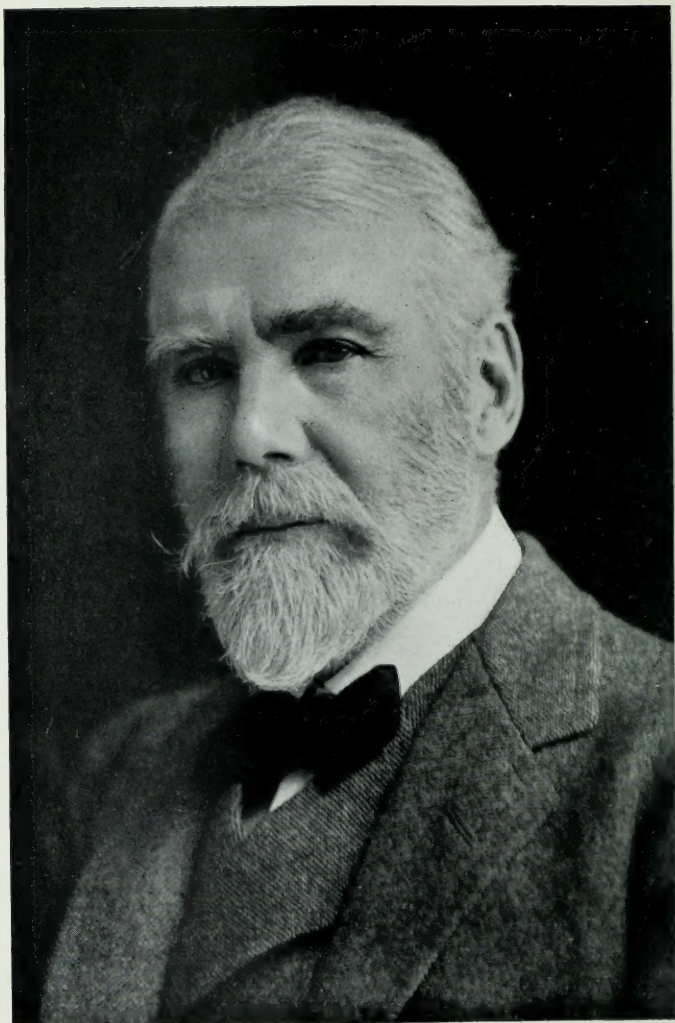
Vol 2 1/2

WALKER'S GALLERIES

118, NEW BOND STREET
LONDON, W. 1



Digitized by the Internet Archive
in 2010 with funding from
University of Toronto



CLAUDE HAYES, R.I., R.O.I.

WALKER'S QUARTERLY

No. 7

APRIL, 1922

CLAUDE HAYES

R.I., R.O.I.

LANDSCAPE PAINTER IN OIL AND WATER-COLOUR

Born 1852. Died 1922.

BY

EDWARD P. REYNOLDS.

PUBLISHED AT
WALKER'S GALLERIES
118, NEW BOND STREET
LONDON, W. 1

Preface

AS a small tribute to the memory of Claude Hayes, with whom for many years it was my privilege to enjoy a close and unbroken friendship, I accepted with pleasure Mr. Augustus Walker's invitation to write a short article on his Life and Work for "Walker's Quarterly."

My knowledge of the early life of the artist rests chiefly upon what he told me from time to time himself.

To Mrs. Claude Hayes I am indebted for much helpful information, and also to Mr. Walker, for compiling the list at the end of the article, of Hayes' pictures that were exhibited at the Royal Academy of Arts, the Royal Institute of Painters in Water-Colour, and the Royal Institute of Oil Painters respectively, and I take this opportunity of tendering to each my thanks.

EDWARD P. REYNOLDS.

CLAUDE HAYES, R.I., R.O.I.

A Brief Sketch of his LIFE and WORK

With special reference to his Water-Colour Painting

AFTER a long period of partial neglect, the beautiful art of painting in water-colour seems, in the last few years, to have taken a fresh lease of life.

A new School has arisen, in which some highly-gifted exponents of the Art, having profited by an intelligent study of the work of the greatest masters of the Past—Girtin, Turner, J. S. Cotman, David Cox, de Wint and others—have realised and applied each in his own way, the great principles and aims which underlay the immortal achievements of those masters.

Through the decadent period that intervened between the old and new phases of water-colour painting, a few men of outstanding ability may be regarded as connecting links, and of this small group none is more deserving of special recognition than Claude Hayes.

Inclining rather to the old than to the modern point of view (like his contemporaries, the late Thomas Collier and E. A. Wimperis, with whom he had much in common) he carried forward the School of Naturalistic painting of David Cox, of whom he was undoubtedly the affinity. He was no copyist, however, his strong individuality in style entitling him to be regarded as an important entity in the progress of his Art.

In reading the life histories of artists, one is struck with the fact that almost invariably their artistic aspirations have been opposed by their families. It might be thought that Claude Hayes would have been one of the exceptions to the rule, for he inherited his talent from his father, Edwin Hayes, R.H.A., R.I., the distinguished Marine painter. Born in Dublin in the year 1852, from his earliest boyhood the lad was determined to follow in his father's footsteps and never lost an opportunity of practising drawing. His father wished him to follow a business career and gave him no encouragement in his desire to be an artist. This must, in the light of subsequent events, have been because he did not recognise at that time his son's genius.

Young Claude was sent to a private school at Loughborough where he received his education, his mind running meanwhile on his beloved Art. His school days ended, the clash

of wills between father and son was finally decided by the high spirited boy, who ran away to sea. I have never heard him speak much of his experiences while at sea. Probably he sailed as an apprentice, but he was in "The Golden Fleece," one of the transports used in the Abyssinian Expedition of 1867-8, commanded by Sir Robert Napier.*

At sea, he made sketches whenever possible, his first effort being a study of a cow on board his ship. This and other sketches, he sent home, and then, apparently for the first time, his father appears to have recognised his talent, for he exclaimed "Why the boy is an artist ! We must have him back at once !" By this time, unfortunately, Claude had learned to love his life of adventure, and leaving the sea, he made his way to America, intending to reach the "Wild West" and to become a cowboy. Happily he failed in this. Landing in the States with only a few pounds in his pockets, he soon found himself faced by the stern realities of the struggle for existence. He seems, for a time, to have led a nomadic life, undertaking with cheerful courage any odd jobs, however menial, to keep the wolf from the door. His experiences were varied and sometimes humorous. For some months he

* Afterwards Lord Napier of Magdala.

lived with a family of kindly but primitive people who kept a small bakery and store in a village in one of the Western States. There he acted as general utility man in return for board and lodging, taking his turn at baking the bread, selling in the store, and sometimes functioning as errand boy. Art, even then, was not forgotten. His powers with the pencil made for him quite a local reputation, and he earned a few dollars from time to time by making portraits, in charcoal or pencil, of the villagers.

Later, he secured an appointment as traveller for a firm exploiting a so-called "Non-Explosive Lamp Oil." His first experiment in his new vocation was also his last. Calling at the house of a farmer, he proceeded to demonstrate the harmless character of the oil by pouring some of it into a saucer and applying a lighted match. This resulted in what was, to say the least, a very creditable imitation of an explosion! Claude was ordered and forcibly assisted to "Clear out."

After about a year of wandering in the States, the truant returned home, having sown his very harmless "Wild oats," and settled down seriously to hard work, training for Art. After some preliminary instruction at Heatherly's School of Art, Claude Hayes entered the Royal Academy Schools, where he completed the full

three years' course and laid a solid foundation for his career.

In 1876, at the age of twenty-four, he had the joy of getting one of his oil paintings, entitled "Landscape with Figure," hung in the Royal Academy Exhibition. From that time until within two years of his death, he was well represented at the Royal Academy every year, excepting two, in which he did not send in.

After finishing his course at the R.A. schools, he continued his studies at Antwerp, under Verlat, painting in the Life School and also producing landscapes from nature in the surrounding country.

Hayes' first professional practice was in portraiture, but the inartistic requirements of some of his sitters disgusted him and he turned for relief in his leisure to landscape. He used to tell an amusing story of a patroness who commissioned him to paint her aged mother, who wore a hideous brooch that the artist would have liked to eliminate. At every sitting the lady adjured him to "make mother's brooch more distinct, you know!" after which he had to listen to a wearying history of the offending ornament. That and another incident, finally decided Hayes to abandon portraiture. When one day he was showing some of his landscapes to his father to obtain his criticism and advice, the latter

exclaimed "Why! Claude, my boy, you are a born landscape painter; that is where your future lies!"

From that time he became almost exclusively a landscape painter, although animals and figures often played important parts in his subjects; indeed he had a notable gift for painting horses and sheep, and he might have been called a "landscape and animal" painter, particularly in respect to his oils. In water-colour, animals and figures were generally introduced as incidents of only secondary importance for purposes of composition.

In these early days, Claude Hayes was living at Briscoe House, Steele's Road, London, N.W., the residence of his father. Father and son were in happy sympathy and Claude lived in a congenial atmosphere and made the acquaintance of many contemporary Artists of distinction who were his father's friends.

How and when he first turned his attention to water-colour I do not know. In going over an enormous number of early studies since his death, I have come across some evidently very immature experiments, which are in striking contrast to the masterly oils he had already produced. For some reason, water-colour is not taught in the Art Schools, so that he had probably several years of practice in oils before



Size 9 $\frac{1}{2}$ X 14 $\frac{1}{4}$ ins

NEAR LYVINGTON

he essayed water-colour, which ultimately was destined to become his favourite medium. That he rapidly acquired mastery in it is certain, for he began to exhibit at the Royal Institute of Painters in Water-Colours in 1884—his first contribution was entitled “Scene near Horsham”—and in 1886 he was elected to membership.

From the time he left Antwerp he visited many centres in England, making sketches and painting out of doors. He also made short visits to Dordrecht and to Normandy and Brittany.

He had already, in 1883, been made a member of the “Royal Institute of Painters in Oil,” and exhibited there annually up to and including the year 1920, with the exception only of 1919.

In his choice of subjects for his oils and water-colours respectively, he showed two sides of his talent. Many of his most successful Academy pictures were wintry scenes, low toned pastorals with snow on the ground, whereas in water-colours he turned more and more to open spaces with large expanses of sky and distance. Always he had a strong predilection for flattish country, and he preferred English scenery with its soft atmospheric effects to any other.

A perusal of the list of the works he exhibited at the R.A., R.I., and R.O.I., together with the addresses in their respective Catalogues, will give a general idea of his subjects and of the

districts in which he painted. It was his practice, when possible, to rent a furnished house with a studio, in a suitable centre and to visit and sketch in neighbouring places within about twenty miles.

In 1884, when painting at Overton, Hants, Hayes met Aumonier, who helped him greatly in his art. Soon after, he developed a friendship with William Estall, for whose work he had great admiration. While staying with the latter in Surrey, Claude Hayes met Mrs. Estall's sister, Miss Jessie Sharp, whom he married in 1888, who, with one son and a daughter—survives him. The union proved a very happy one. The pair took a house at Milford Heath, Surrey—where they lived for some years.

Some years later, Hayes met and painted with the late Thomas Collier, who influenced enormously the evolution of his technique.

Previous to his meeting with Collier, Hayes had employed all such devices as putting the colour on at overstrength, adjusting tone values by taking it off again with a rag or sponge—a generous use of the knife—washing down—and the other devices used by many of his contemporaries, all excellent and legitimate means, when applied by the right man. Did not the greatest of all landscape painters, Turner, make use of them all? I have a superb drawing by Hayes, 28 × 24 inches, entitled “Belton Common,

Yarmouth," which was hung on the line at the R.I. in 1898, which is painted on rough paper on the above principles.

Collier, after passing through similar phases, had evolved a more direct method, making use of the transparency of the medium when it is put on in such a manner that the white paper can reflect light through the washes—making possible a strength and purity of tone not to be arrived at by any other means. Without imitating Collier's style, as did Wimperis in some of his later work, Hayes gradually adopted his principles in water-colour technique, as I try to show in a separate section of this article.

Claude Hayes' latest water-colours tended ever to increasing breadth and simplicity in treatment. Some may prefer the works of his middle period, when he paid more attention to detail, but I think that, in power and brilliance, and what may be called a fine "Gallery Quality," he continued to improve to the end.

In the last ten years of his life he tended to paint in a higher tonality than he had aimed at before—while still retaining all his refinement and delicacy of colour. When sketching, for instance, in the marshes at Wareham, he did not hesitate to try to record the brilliant and luscious greens in the foregrounds—following in this the teachings of John Constable. Hayes always made

the utmost use of the reflections from the sky in the high lights on the sunlit green masses and in the ensemble generally succeeded in producing the silvery drawing he loved. Anything garish and "painty" he abhorred—especially what is called, in the slang of the Studio, "Foxy," in tone. As a rule, he preferred to sketch in the forenoon—the silver light of the morning held allurements for him rather than the golden tones of evening.

It is pleasant to record that, on the whole, the life of Claude Hayes was a very happy one. His intense enthusiasm for his Art made his incessant toil a joy to him. His industry was very great. Besides the important works in oil for the R.A. and R.O.I. and for commissions, and the water-colours painted for the R.I. and for annual "one man shows" of his works held in London—he had to satisfy the demands of private collectors and of dealers at home and abroad. In addition to this—all through his career he found time to make innumerable studies from nature, foregrounds, animals, figures and every other exercise in acquiring certain and intimate knowledge of the facts of nature. Such studies were most carefully drawn and finished in water-colour and may be said to have occupied the painting hours, whenever weather conditions were not conducive to outdoor picture-making.



Size $9\frac{1}{2} \times 14$ ins.

CANTERBURY CATHEDRAL

He had many hundreds of these studies—used for reference when painting in the studio. It was the basic accuracy of his knowledge that enabled Claude Hayes to improvise landscape compositions in the studio with such convincing truth to nature, that it was impossible to guess, unless one happened to know, whether or not any one was painted direct from nature.

Hayes endorsed Ruskin's dictum—that it is an unpardonable sin in a painter to commit what might, for want of a better term, be called "Artistic anachronisms," by making unseasonable combinations in landscape. Turner is said to have referred to "Farmer Cox." This held a flavour of reproach from him who had painted what Constable called "Mr. Turner's beautiful Golden Visions," for Turner remained to the end a classical painter. But that "farmer's" knowledge enabled Cox to give us beautiful transcripts of nature, retaining in his arrangement of them those principles of composition—subtly combined with naturalness, that gave so much charm to his work.

In addition to his labours with the brush, Hayes found time to teach, and wonderfully inspiring he was. Several artists of present-day eminence owe much to his teaching.

When an artist has been so prolific in output as Claude Hayes, the number of his works in

existence after some forty-five years of effort must be very considerable. Turner's paintings, water-colours and sketches known to exist, aggregate, I believe, about twenty-two thousand. So rapidly did Hayes paint that he frequently produced two good half-imperial or threequarter-imperial drawings in a day. I have seen him lay in a superb oil 6 ft. $\times$ 5 ft. in one day, working (chiefly with the painting knife) with almost incredible rapidity. Therefore the number of his works in existence must be very considerable, but his output was quickly absorbed by dealers and by private collectors—by whom they are evidently tightly held, as one does not often find them in the sale rooms. To my knowledge, much of Hayes' best work has never yet been publicly exhibited—it was so often purchased by admirers "straight from the easel."

In the last ten years of the painter's life, a gradual failure of health sadly interfered with what should have been the culmination of his advance in public recognition. It made it impossible to go frequently to London, and by mixing with the Art world, keep himself in prominence.

It is regrettable that an English artist of such importance should be unrepresented in the National Collection at the Tate Gallery. His



father's work was bought under the terms of the Chantry Bequest and the son was equally entitled by merit to that honour. As will be seen by the list of his R.A. exhibits—Claude Hayes was well treated by the hanging committees. In the autumn of 1913, when painting at Woking—where he had the use of an excellent studio—he painted two fine oils (each 6 ft. × 4 ft.), which were, perhaps, his best. The one, entitled “Scanty Pastures”—a snowy landscape with horses, was hung on the line in the 1914 R.A. exhibition, and I am credibly informed that it was among the works from which selection was made that year “for the Chantry.” The other picture, referred to was a superb Surrey landscape with a sky such as Claude Hayes alone, could paint. This was sent to South Africa and it was purchased in 1915 by the trustees for the sum of £250, for the permanent collection in the National Gallery of South Africa, at Capetown. Hayes is represented also in the permanent collections in the Municipal Art Galleries at Belfast, Preston and Dudley.

After 1913, circumstances unfortunately made it impossible to arrange for the use of a studio. Early in 1914 Hayes had to undergo a severe and dangerous operation—which was not entirely successful and left him with broken health.

From that time he was perforce somewhat

restricted in his activities. He could now paint out of doors only in the milder months. Nevertheless, the production of water-colours went on with unabated energy. The winter months, spent in apartments in Bournemouth or Boscombe, were devoted to painting important water-colours from sketches made during the summer at various centres within about twenty miles of the winter quarters—among others Studland, Wareham, Ringwood, Fordingbridge, Lyndhurst and Brockenhurst.

The oils for the R.A. had then to be painted under difficulties, as no studio was obtainable—and the emptied bed-room or sitting-room set apart as a substitute did not lend itself to the making of large pictures. Nevertheless the fine oil, hung on the line at Burlington House in 1919, entitled “The Sluice,” was painted under these adverse conditions.

During these years, exhibitions of Hayes’ water-colours were held bi-annually in London at the Walker Galleries—and occasionally in important provincial towns.

During the war—age and ill-health making impossible a more direct service to the Country—Claude Hayes devoted a generous proportion of the proceeds of his exhibitions to war charities.

The amazing thing is, that his enfeebled physical powers were not reflected in the quality

of his work. Indeed, when, in the summer 1921, during a short stay at Mortimer in Hants, he dragged himself out of bed, almost too ill to move, he managed to make a few outdoor sketches, and these for beauty, freshness and virile power were amazing, and showed no falling off in quality. Several of these Mortimer drawings were included in the Memorial Exhibition of Claude Hayes' works, held recently at the Walker Galleries. Those drawings were indeed a proof of the courage and optimism of their creator.

The last year of Hayes' life held troubles which would have quenched a spirit less indomitable than his. All his savings—which should have ensured for him and his family a small, but comfortable invested income—were swept away in a bad investment. A former client persuaded him to buy shares in one of the many over-capitalised post-war companies, promising the sufferer from his over-sanguine and irresponsible advice as a result, an income which should place him in the happy position he had worked for, of independence of "painting for the pot," and of devoting his last years (as did David Cox, who had his wish gratified) to painting only what he liked best. This grievous financial disaster and a serious attack of influenza with complications, brought out a latent disease which ultimately proved fatal.

Through this last year of suffering I do not believe he ever entirely lost hope. Not long before the end he said to me, "if only I could hold myself up, I feel mentally I could paint better than ever. Lying here, I have realised how one could approach Nature with a broader outlook. I always feel I could continue with each fresh effort to 'go one better.'"

Weak as he was the last time I saw him, only eleven days before the end, he insisted on looking over a new art publication with me, discussing the merits and demerits of some of the works reproduced with a breezy cheerfulness, pathetically contrasted with his wasted form.

A charming, unselfish and lovable personality, full of character and cheery optimism, refined in his tastes and always sincere in his aims, his art reflects his qualities and is destined, if I may venture to prophesy, to live in ever-increasing favour with all true lovers of landscape.

On the 25th January, 1922, after a somewhat sudden access of new complications in his illness, Claude Hayes died at the little house he had recently taken at Brockenhurst, Hants, and is buried in the village churchyard.

Some Notes on the Technique of the later Water-Colour Work of Claude Hayes.

It was the often expressed intention of Claude Hayes to publish an illustrated book on the Art of Painting in Water-Colour, for the use of students, and some progress was actually made in its preparation. Unfortunately it was never completed. I am not aware that any of the unfinished material has yet been found.

During a course of private lessons some years ago, it was my privilege frequently to go out sketching with Claude Hayes and to watch him often when painting in the studio. Indeed some of the most valuable lessons consisted of seeing him paint a picture from start to finish. Added to this, in our frequent intercourse during many years, he constantly discussed with me technical matters connected with art.

It were obviously an almost impossible task to describe completely the processes which enabled a great master to express himself with freedom, rapidity and spontaneity, and to produce results notable especially for their subtle refinements of tone and for other qualities which were essentially personal.

I was amused by hearing Hayes accused by a

much less accomplished painter than himself, of "too great facility." I explained to this critic, that what he evidently regarded as careless facility, was in reality an amazing virtuosity with the brush, which, founded in the case of Hayes, on a lifetime of profound study, incessant practice and quite exceptional natural gifts, made for that consummate technical mastery which belongs to genius as opposed to mediocrity.

Very different was the criticism by two eminent members of the Royal Society of Painters in Water-Colours, whose conversation while lunching together in a London restaurant was overheard by a friend of mine seated at the next table. They were discussing Claude Hayes' special gift for painting skies and distance, frankly confessing their envy of his sky technique. One of them said "He can produce amazing cloud effects with a mere turn of the brush quite indescribable."

Nevertheless, some of the more mechanical bases of his technique *can* be indicated and may be of interest to amateurs.

Like Thomas Collier and E. M. Wimperis, Hayes aimed at that beautiful quality of texture in a water-colour drawing, known to connoisseurs as "bloom," and he disliked intensely the tendency of some modern exponents to try to make this delicate medium usurp the functions of oil.

Albeit, like all true artists, he did not permit himself to become the slave of any one system, but varied the process in accordance with the requirements and character of the subject under treatment.

His palette was somewhat extensive, "slow drying" colours in tubes being preferred.

An enamelled aluminium palette, part of an outfit of his own design, was set as follows, reading from R. to L. on the palette :—

Lemon Yellow*	Light Red	Indigo
Yellow Ochre	Rose Madder	Sepia
Roman Ochre*	Purple Madder	Transparent Green
Aureolin	Cobalt Blue	Oxide of Chromium
Orange Madder*	French Ultramarine	Blue-Black.*
Burnt Sienna		

As auxiliary colours, were added :—

Raw Sienna	Vermilion	Emerald Green
Cerulean Blue*	and Cyanine Blue.	

A range, large and small, of round sable and ichneumon hair brushes and some wide flat camel hair tools, were employed.

Well worn specimens were preferred.

The choice of paper was a matter to which much attention was given. For small sketches and drawings up to 10 × 7 inches many kinds of smooth and medium surface papers, such as 90lb. Whatman, "O.W." and Michallet, sufficed.

In the case of larger works, rough or medium "Arnold" or "Whatman" "140lb. Not" to "300 lb. Not" were chosen.

*Newman's colours.

Before commencing a drawing, the paper was not stretched over a board or frame, as the preliminary soaking required destroys from the first the surface brilliancy of the material and impairs the quality of its reflecting power through the pigment in the washes. This was, I believe, first recognised by Collier ; at any rate, both Wimperis and Claude Hayes accepted and adopted the theory as Collier's. Each preferred to commence his lay in on the previously untouched surface of the paper.

The attempt I shall now make to describe Claude Hayes' method of laying in a drawing can be but a very inadequate one.

Let us, as an example, take one of his favourite landscape subjects—A Moorland scene with the brilliant effects of light such as are associated with the return of fine weather with the wind from the S.W. after rain. Fleecy clouds with pearly or silvery shadows, gracefully intricate in form, float across spaces of translucent blue. Wide stretches of heather and bracken in foreground and middle distance, broken by a sandy road maybe, recede to delicate distances, and assuming tones sympathetic with those of the sky are traversed by rapidly changing shadows from the passing clouds. Obviously a most difficult subject for water-colour, and one in which Claude Hayes was unsurpassed.



Before putting brush to paper, Hayes had mentally arranged and visualised the whole composition. He had decided in advance on the modifications in line and arrangement desirable for the exigencies of composition. We are assuming that the drawing was being made in the studio from notes and outdoor sketches. The paper was held loosely in the sketching frame, standing nearly vertically on the easel. With a large well-charged brush the first attenuated and delicate tones of the clouds were run in with a free movement of the brush, very wet, but not wet enough to cause the unstretched paper to buckle. While still wet, deeper tones in the modelling of the clouds were introduced into parts of the first washes, and the general tones of the blue spaces put in on the same principle. As will be surmised, no doubt, the vertical position of the drawing tended to cause the washes to run rapidly. This result of gravity was of great value and functioned in blending the tones and modelling the clouds with a subtlety quite impossible of attainment by any other means. It also induced those "happy accidents," as artists call them, that Hayes knew how to turn to account with such natural effect. He had acquired the very difficult art of painting with his washes at that subtly correct wetness that caused them to flow and dry, as he wished. Therefore

the darker tones in a cloud were sometimes put on the paper rather higher up than appeared to be correct to the onlooker but rapidly they ran down and took their proper place in the modelling of the cloud. Where the brilliant high lights in cloud masses were to be, the paper was left untouched. The washes in relatively suitable colours and strength were continued, on the principle already described, down to the horizon, where the general tones were laid in by long sweeping strokes of the brush, the tints of sky and distance being thus merged while wet, as and when desirable. In middle distance and foreground the largest masses of colour were laid in as nearly as possible at full strength. For a carefully finished drawing, figure incidents were provided for by leaving their places untouched. All through the processes so far, which had probably, in a drawing up to the size of Half Imperial, occupied about fifteen minutes, the brush had always been drawing, even the blank spaces left for incidents, etc., etc., had their outline indicated as left by their surrounding masses of colour. Untouched paper was left also for all the heaviest shadows in the foreground, which shadows were put in firmly at full strength and then left alone. Thus treated they do not become opaque and "stodgy" when dry. This rapid lay in, throughout which there had been



Size $8\frac{1}{2} \times 13\frac{1}{2}$ ins.

THE ROAD TO PORTSMOUTH

no appearance of haste on the part of the painter, now presented the whole picture intelligibly in a half-modelled condition. From this point onwards came the gradual building up of the modelling, not any longer in washes, but in firm decisive rhythmic touches. Hayes' brushwork, both in oil and water-colour, is very individual and yet free from mannerism. In the best examples of his work there is no unnecessary complexity in the technique.

Analysing the process I have tried to describe, it will be seen that it divides itself broadly into two sections; first, the "lay in," which gave a quasi-plastic synthesis and presented the whole design with correct statement of its larger periods; secondly, the crisp building-up by modelling with decisive drawing, providing accents and incidents.

The artist used to say to his pupils "Lose and find, lose and find," words which indicate that masterly decision without hardness in drawing, so difficult of attainment, and one might add, in parenthesis, hardly ever arrived at by the amateur.

John Sell Cotman's two drawings of "Greta Bridge," works which for consummate mastery and grandeur have probably never been surpassed, were apparently built up on a somewhat similar direct method. I am not, of course, inviting comparison between two painters, one of

whom was a classic and the other naturalistic, but Hayes tended latterly to apply the lesson in simplicity imparted by Cotman.

Let the nuances in the first washes and their average strength of tone be relatively correct, and in many cases but a few decisive well-drawn touches in the shadows will give a satisfying result and avoid the restless spottiness of the over-elaborated academic water-colour drawing so prevalent in the later Victorian period.

I have seen Claude Hayes paint a Half Imperial drawing of fine quality, in two hours, when he was (to use some expressive slang) "in good form." With a Master, under such conditions, there is no going backward to correct errors, with consequent loss of time and freshness.

In conclusion, it may be of interest to record something of the process which enabled Claude Hayes to visualize his compositions so fully in advance. On arriving at a fresh sketching ground, the first week or ten days after arrival was spent in exploring and searching for subjects. These were studied from every angle and under various effects of lighting, and notes were made of the most suitable times and conditions for their future treatment. After that, for some three weeks or even more, equipped with a small outfit containing a sketching frame for drawings up to 10 × 7 inches, a range of small studies was

made at the rate of from three to four each day. These sketches, which were often beautiful little drawings and frequently appeared eventually in Exhibitions, were really exercises in treatment of the new subjects. Hayes restricted himself in those preliminary studies to the small size, so that his attention might not be diverted to executive difficulties, which in water-colour, naturally increase with the size of the drawing. Each day after his outdoor labours were completed, the sketches were studied and further studies made indoors, in charcoal or pencil, of compositions suggested by the outdoor work. Further outdoor sketches in larger sizes, often slight, continued the experiments that enabled him to give us the long thought out, although often rapidly executed, masterpieces.

EDWARD P. REYNOLDS.

Exhibits of the late Claude Hayes.

From the Royal Academy Catalogues
in the British Museum.

Year	No	Title
		<i>Address</i> :—Briscoe House, Steele's Road, N.W.
1876	765.	Landscape and Figure.
1877	871.	Girl Feeding Ducks.
1878	682.	The Loiterers.
1879	473.	"The Clustering Mosses and Clambering Weeds," etc.
	958.	Towards Evening—Village of Elstead.
1880	348.	The Post Boy.
	826.	A Surrey Pastoral.
1881	467.	Sheep Feeding.
	538.	Baling Out the Old Boat.
	668.	The Ford.
1882	437.	Near the Brook.
	516.	From the Plough.
1883	637.	Winter.
	859.	Through the Long Reach of Desert Woods.
	977.	The Sand Pit.
1884	204.	Spring Floods, Sussex.
	225.	A Rainy Day on the Downs.
	1116.	Near Leicester.
1885	760.	The Road to the Farm.
	1358.	Afternoon, near Horsham.
1886	46.	The Hammer Ponds.
	112.	Gipsy Life, to the Fair.
	528.	Under the old Oak Tree.
	862.	Minding the Pot : Gipsy Life.
	911.	L'hiver, Normandy.
1887	218.	The Swollen River.



Size $13\frac{1}{2} \times 20\frac{1}{4}$ ins.

A BREEZY DAY, BERKSHIRE

- 1888 702. Near Arundel, Sussex.
 1215. Winter.
 1278. After Rain.
New address:—Milford Heath, Godalming.
- 1889 7. A Country Lane.
 357. "A Southerly Wind," etc.
 967. Christmas Time.
- 1890 88. Across the Common.
 571. The Land of Windmills.
 955. Winter.
 1042. Three Miles to the Fair.
- 1891 402. By the River Stour.
 637. The Frozen Pond. [Addlestone.
New address:—The Cottage, Woburn Park,
- 1892 202. Across a Surrey Common.
 857. Moonrise.
- 1894 587. By the River Bourne, Surrey.
 660. Feeding Time: Gipsy Life in Winter.
 698. The Ford, Norfolk.
New address:—Woburn Hill, Addlestone.
- 1895 307. Change of Pasture.
 519. Showery Weather, Dordrecht, Holland.
- 1896 199. A Farm in Winter.
 500. Christmas Eve.
 546. Going to the Meet.
- 1897 26. Going to Work.
- 1898 545. Sunday Morning.
 971. Out in the Cold.
- 1899 436. A Showery day.
- 1900 316. Winter.
New address:—The Lynches, Shalford, Surrey.
- 1901 793. Rough Weather. [Guildford.
New address:—Whitehouse, Shamley Green,

1902	322.	A March Day.	
	368.	Counting the Flock.	
1903	544.	A Warm Corner.	
	695.	Evensong.	
1904	204.	The Slide.	
	567.	Preparing for Work, Winter.	
	760.	Caravan Life, Winter.	
1905	12.	The Garden of Sleep.	Oil
1906	663.	An Old World Village.	Oil
	688.	The Sheep-fold under the Hill.	Oil
1907	292.	Changing Pastures.	Oil
		No Exhibit in 1908.	
1909	422.	A Devonshire Moor.	Oil
	760.	Haymaking in Dorset.	Water-Colour
		No Exhibit in 1910.	
1911	639.	Sheep-fold : Winter.	Oil
	869.	On a Yorkshire Moor.	Water-Colour
1912	279.	On the Suffolk Marshes.	Oil
1913	327.	Milford Common, Winter.	Oil
	688.	Near the Farm.	Oil
1914	13.	Scanty Pasture.	Oil
	226.	A Pastoral.	Oil
1915	394.	The White Cloud, Rye.	Oil
	976.	On the Salt Marshes, Norfolk.	Water-Colour
1916	717.	The Sheep-fold.	Oil
1917	622.	The Gipsy Encampment.	Oil
1918	733.	Sway Common, near Brockenhurst.	Water-Colour
	773.	Haymaking in Wiltshire.	Water-Colour
1919	128.	Where Moor and Marsh Meet.	Oil
	194.	The Sluice.	Oil
		No Exhibit in 1920.	
		No Exhibit in 1921.	



Size $9\frac{3}{4} \times 13\frac{1}{4}$ ins.

HAYSTACK AND CART, MORTIMER

From the Royal Institute Catalogues in
Victoria and Albert Museum Library

- 1884 *Address*:—Briscoe Ho., Steele's Road, N.W.
318. Scene near Horsham.
- 1885 *Same address*
2. Pastoral in Sussex.
158. Changing Quarters, Gipsy Life.
- 1886 *Same address*
835. Scanty Pasture.
- 1887 *Same address*
71. The Lock.
471. Winter.
492. Pastures near Leicester.
589. Going to Market.
694. A Bright Day near Horsham.
761. The Old Bridge, Hardham, Nr. Pulborough.
- 1888 *Address*:—Milford Heath, Godalming, Surrey.
73. The Road to Hazlemere.
226. "The Uncertain Glory of an April Day."
423. Stormy Weather.
560. On the Norfolk Broads.
684. A Change of Kennels.
740. On the Common.
- 1889 *Same address*
10. "The Rolling Clouds and Darkened Sky
Telling that the Storm is Nigh."
25. Gathering Gorse.
228. A Pastoral.
488. Across the Moor.
490. Spring-time.
713. 'Mid Frost and Snow.
728. In Surrey.
794. Evening.

1890 *Same address*

- 19. A Corner of a Dutch Studio.
- 50. On the River "Geese," Holland.
- 63. A Sunny Afternoon, Dutch Village.
- 455. View of Dordrecht Water Gate from Canal.
- 613. Spring.
- 731. Village of Newkirk, Holland.
- 738. Dutch Barges at Dordrecht.
- 745. Evening on the River Geese, Holland.

1891 *Same address*

- 106. The Old Sand Pit.
- 364. A Showery Day.
- 449. Evening at Christchurch.
- 501. Winter's Evening.
- 688. Going to the Meet.
- 700. "The Uncertain Glories of an April Day."
- 737. On the River Giesen, Holland.

No Catalogue for 1892.

1893. *Address:—The Cottage, Woburn Pk., Addlestone.*

- 63. A Showery Day.
- 121. Haymaking and Harvest.
- 122. The Old Timber Bridge.
- 352. Royal Common, Surrey.
- 504. A Winter's Eve.
- 674. Winter.

1894 *Same address*

- 14. Clearing up after a Storm.
- 22. Blowing up from the Sea.
- 113. The Course of the River Stour.
- 135. Near Ringwood, Hants.
- 419. View near Bolton, Yorks.
- 469. On Bucklebury Common.
- 471. Haymaking, near Amberley.

599. On Hindhead, Surrey.

No Catalogue for 1895.

1896 *Address*:—Woburn Hill, Addlestone, Surrey.

15. In the Convent Grounds.

87. Haymaking on Norfolk Flats.

95. Belton Common, Norfolk.

322. A Winter's Eve.

578. Evening on the Kennett.

592. A Misty Morning on the Kennett.

1897 *Same address*

98. The Osier Boat.

151. Stacking Osiers.

167. Winter.

208. The Old White Mill.

230. Bucklebury Common.

235. A Frosty Morning : Sheep Feeding.

411. Near Padworth, Berks.

1898 *Same address*

43. "Belton Common, Yarmouth."

83. Near Beccles, Norfolk.

416. Snettisham Common, Norfolk.

535. A Farm in Winter.

546. "Still Snowing."

569. A Winter's Eve.

629. The Boy Shepherd.

1899 *Same address*

37. On the Moor, near Walberswick.

120. A Stormy Day, near Sheringham.

304. Haymaking in Norfolk.

415. A Mill near Sheringham, Norfolk.

495. Old Mill at Snettisham, Norfolk.

502. Old Sandy Road.

529. Beccles from the Hill.

545. On Albury Common.
- 1900 *Same address*
55. Meal Time.
224. A Morning in Spring.
279. A Frosty Evening.
287. On the Road to Yarmouth.
380. Spring.
413. The Road by the Mill.
441. Wheatfield, near Conway.
510. Moonlight Snow.
- 1900 Exhibition of Studies and Sketches by Members.
(Autumn.)
74. Sketch in Ponty Pant, N. Wales.
75. Stormy Day in Wales.
76. Near Conway in Wales.
77. Haymaking.
78. Near Liphook.
79. Evening.
80. The Wheatfield.
81. Near Yarmouth.
82. Over the Moors, North Wales.
83. A Road on Barnes Common.
84. Near Woolmer Forest.
268. On the Bourne.
- 1901 *Address* :—The Lynches, Shalford, Surrey.
2. Near Woking.
157. Near Conway.
201. Spring.
255. North Wales.
283. A Pond on Woking Golf Links.
295. Evening.
527. Cornfield, near Bournemouth.
532. The Old Sand Pit.

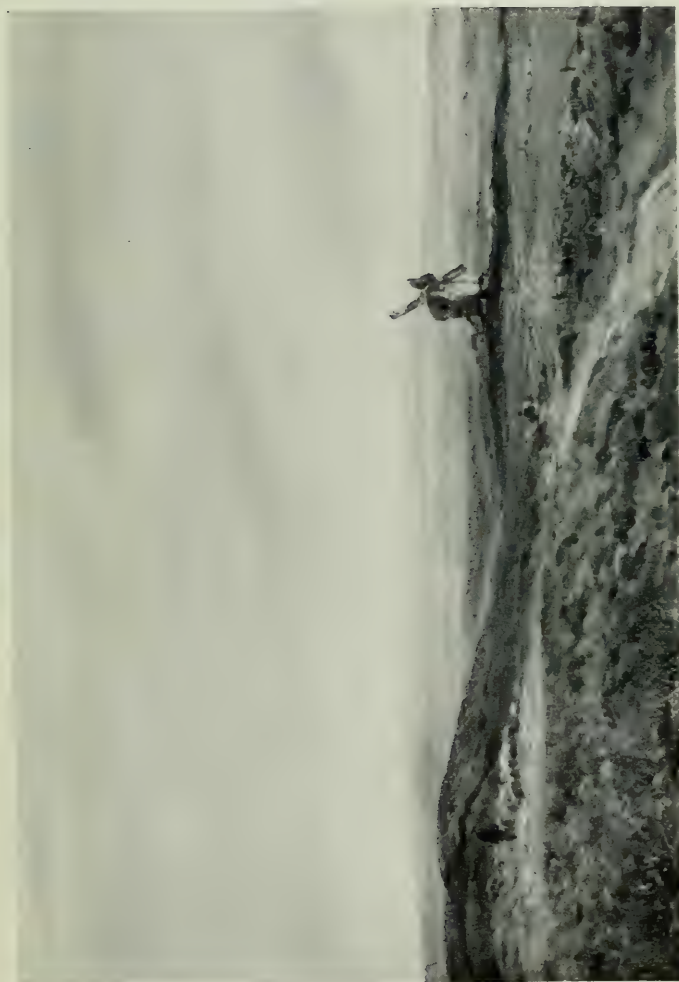
- 1902 *Address*:—Whitehouse, Shamley Gn., Guildford.
 171. On the Coast near Wells, Norfolk.
 185. Haymaking in Essex.
- 1902 Exhibition of Studies and Sketches by Members.
 (Autumn.)
 535. Near Corfe, Dorset.
 536. Haymaking near Goathland, York.
 537. On the East Coast.
 538. In the Wareham Meadows.
 539. Near Wareham, Dorset.
 540. A Stormy Day, Dorset.
 541. In the Wareham Meadows.
 542. A Stormy Day.
 543. Haymaking near Guildford.
 544. A Stormy Day near Studland.
 545. Near Brankester, Staithes.
 546. View from Holme Bridge.
- 1903 *Address*:—Whitehouse, Shamley Gn., Guildford.
 22. Near Hunstanton, Norfolk.
 179. On a Surrey Common.
 190. Near Brankester, Staithes.
 283. Haymaking near Guildford.
 291. Near the Sussex Downs.
 551. Near Bolton, Yorks.
- 1904 *Same address*
 33. The Old Gravel Pit.
 201. Near Brankester, Staithes.
 362. Near Wells, Norfolk Coast.
 388. On the East Coast of England.
 409. Near Conway, Wales.
 432. Near Hunstanton, Norfolk.
 447. Near Conway, Wales.
 510. The Old Punt, Norfolk.

1904 Special Exhibition of Studies and Sketches by
Members. (Autumn.)

- { 619. A Stormy Haymaking.
- { 620. Albury Heath.
- 621. The Storm.
- 622. The Hayfield.
- 623. Near Margate.
- 624. Near Canterbury.
- 625. Near Walberswick.
- 626. On a Surrey Common.
- 627. Hambledon, Surrey.
- { 628. Haymaking near Canterbury.
- { 629. A Breezy Day.
- 630. Blackheath, Surrey.
- 631. Near Guildford.
- 632. A Stormy Day, Wareham.
- 1905 *Address*:—Whitehouse, Shamley Gn., Guildford.
- 133. A Tidal River.
- 177. Near Pulborough.
- 236. Near Snettisham, Norfolk.
- 256. Near Wells.
- 1906 *Same address*
- 22. A Coast Scene.
- 261. Shepherd and Flock.
- 419. A Yorkshire Pastoral.
- 497. Near Canterbury.
- 546. Albury Heath.
- 1907 *Address*:—8, Quarry Street, Guildford, Surrey.
- 152. Near Okehampton.
- 175. Near Wells, East Coast.
- 238. On Dartmoor, going to Market.
- 297. Dartmoor, First Meet of the Club Hunt.
- 475. Near Belstone, Dartmoor.

- 1908 *Address*:—Whitehouse, Shamley Green, Guildford.
- 24. Near Okehampton.
 - 45. The Haymakers.
 - 165. A Road to the Sea, East Coast.
 - 194. On the Norfolk Flats.
 - 332. On the Salt Marshes, East Coast.
- 1909 *Same address*
- 119. Showery Weather.
 - 251. A Cloudy Day.
 - 293. Near Boro' Castle, Norfolk.
 - 305. The Old Mill.
 - 354. The Old Sand Pit.
- 1909 Special Exhibition of Studies and Sketches by
Members. (Autumn.)
- 247. Gathering Turnips.
 - 248. Stoney Cross, Lyndhurst.
 - 249. Near Christchurch.
 - 250. Near Hunstanton.
 - 251. Sketch on Belton Moor, Devon.
 - 252. A Rainy Road.
 - 253. A Stormy Haymaking.
 - 254. Stoney Cross, Lyndhurst.
 - 255. A Road in Berks.
 - 256. On the Sea Coast.
 - 257. The Coming Storm.
 - 258. Near Wells, Norfolk.
- 1910 *Address*:—17, Portfield Road, Christchurch.
- 42. The Little Haymakers.
 - 91. Haymaking Scene, Dorset.
 - 103. The Windmill.
 - 128. A Stormy Day, Norfolk.
 - 153. The Ford.
- 1911 *Address*:—Litten Hotel, Newbury, Berks.

- 24. The Old Mill.
- 184. Across the Common.
- 192. Breezy Weather.
- 277. Near Bournemouth.
- 1912 *Address*:—C/o Bourlet & Co.
 - 88. Near Danbury, Essex.
 - 153. Haymaking near Holme, Norfolk.
 - 403. A Breezy Day, Berks.
 - 448. A Common near the Sea, Llandudno.
 - 484. Near Deganwy, North Wales.
- 1913 92. On a Yorkshire Moor.
 - 261. Near Christchurch, Hants.
 - 317. The old Mill.
 - 376. Near Corfe.
 - 394. Near Walberswick.
- 1914 299. The Old Sand-Pit, Frensham.
 - 322. Haymaking in Essex.
 - 338. At the Ford.
 - 403. Horsham Common.
 - 417. Near Conway, North Wales.
- 1915 16. The Ford.
 - 242. View of Camber Castle, Rye.
 - 263. Rainy Weather.
 - 276. A Windmill at Rye.
- 1916 255. The Weald of Essex.
 - 339. Near Conway, Wales.
 - 359. Off to the Haymaking.
 - 366. In Dorset.
 - 394. On the Marshes.
- 1917 111. Near Brankester, Staithes.
 - 154. A Hedgerow.
 - 239. A Sussex Common.
 - 323. Haymaking near Salisbury.
 - 372. Near Lymington.



Size $13\frac{1}{4} \times 19\frac{1}{4}$ ins.

A MILL IN WILTSHIRE

- 1918 373. Near Lymington, Hants.
 399. The Road to Wareham, Dorset.
 418. View of Studland.
- 1919 307. Near Canterbury.
- 1920 35. Near the Farm.
 310. The Moor near Lyndhurst.
 320. The Haymakers.
 322. Near Sheringham.
 328. Near Conway, N. Wales.
- 1921 23. Near Dartmoor.
 257. Near Conway, N. Wales.
 305. Near Brockenhurst.
 329. Near Belstone.
 358. In Wilts.
- 1922 284. The Way to the Sea.
 288. The Water Meadows.

From the R.O.I. Catalogues in the
 Victoria and Albert Museum Library.

- 1883 86. View of Bramber Castle.
 273. On the Common.
 747. Winter Floods.
- 1884 162. The End of the Herring Season : Washing
 Nets, Staithes.
 605. Herring Curing.
 797. A Sussex Common.
- 1885 112. Autumn :—
 “There is a beautiful Spirit breathing now
 Its mellow richness in the clustered trees.”
- 1886 352. On the River Arun, Sussex.
 694. In the Wheatfield.
 728. A Sussex Landscape after a Shower.
- 1887 73. The Hammer Ponds, Godalming, Surrey.

169. In a Wood in Brittany.
 460. In Brittany.
 1888 127. In Memoriam.
 261. After the Floods, Pulborough.
 433. The Sand Pit.
 1889 66. "When Autumn Leaves are Falling."
 609. "This little Pig went to Market."
 635. Daddy Darwin's Dovecot.
 1890 104. The Level Sunshine glimmers with green
 light.
 283. Crossing the Ford.
 620. The Month of September.
 1891 427. Sunrise on a Frosty Morning.
 513. A Winter's Eve.
 548. Moonrise.
 1892 4. On a Surrey Common.
 367. A Berkshire Pastoral.
 1893 333. In the Apple Orchard.
 386. A Half-Holiday.
 491. Haymaking in Chertsey Meads.
 1894 117. A Winter's Eve.
 540. A Showery Day.
 583. Flatford Lock.
 1895 125. Early Morning in the Meadows.
 398. Haymaking in Suffolk.
 417. Haymaking in the Chertsey Meadows.
 1896 109. Haymaking on the Bourne.
 454. The Coming Storm.
 1897 58. In the Meadows.
 316. The Poppy-field.
 325. Gathering Osiers.
 1898 79. The Mill on the Marsh.
 146. "A southerly wind and a cloudy sky pro-
 claims the hunting morn."

316. Early morning.
- 1899 91. Winter.
119. Autumn.
205. By the Stream.
372. In Brittany.
- No Catalogue for 1900.
- 1901 133. Near Conway, North Wales.
229. Evening.
282. Evening in the Meadows.
374. "The uncertain glories of an April day"—
Witley Common.
- 1902 73. Haymaking in Essex.
97. Near Goathland.
103. Evening.
228. On Blackheath Common, Surrey.
- 1903 85. Falling Leaves. .
137. An Autumn Gleam.
217. An Autumn Pastoral.
382. On the Norfolk Flats.
- 1903 21st Exhibition.
264. A Rest by the Way.
300. On the East Coast.
- 1904 13. The Road across the Common.
- 1905 188. A Harmony in Colour.
301. A Pastoral : Evening.
336. Winter.
347. Sheepfold : Winter.
- 1906 175. Feeding Time : a Frosty Morning.
193. A Frosty Eve.
239. Near Goathland, Yorks.
- 1907 10. A Winter's Eve.
31. Old Houses at Guildford.
46. The White Mill.
386. Near Okehampton.

- 1908 127. In the Marshes.
 222. Haymaking near Godalming.
 323. Haymaking in Norfolk.
 417. Haymaking near Arundel.
1909. 238. Near Blakeney, Norfolk.
 312. A Pastoral.
 326. A Stormy Haymaking.
 358. The Haymakers.
- 1910 106. The Flock.
 179. A Pastoral.
- 1911 57. Winter.
 92. A Reminiscence of Corot.
 292. Early Morning.
 379. Near Dordrecht.
- 1912 40. A Stormy Day.
 122. Near Salisbury.
- 1913 1. The Shepherdess.
 51. The Bull Fight.
 52. In Mexico.
 217. The Old Cross.
- No Catalogue for 1914.
- 1915 194. An Old Canal.
- No Exhibit in 1916.
- 1917 262. The Sheep-fold.
- No Exhibit in 1918.
- 1919 187. The Corfe and Wareham Road.
- 1920 130. The Wood Wharf.

WALKER'S QUARTERLY

Copies of previous issues can still be obtained
on application to WALKER'S GALLERIES,
118, New Bond Street, London, W. 1.

No. I.

"HENRY BRIGHT OF THE NORWICH SCHOOL"

By F. GORDON ROE

"A capable and interesting biography of this able painter . . . The writer has incorporated in it all the recollections of the artist's grandson, Mr. J. H. C. Millar, which include a good deal of information not previously committed to print, and also the reminiscences of the artist's other surviving relatives."

THE CONNOISSEUR.

No. II.

"WILLIAM ROXBY BEVERLEY"

Artist and Scene Painter

By FRANK L. EMANUEL

"Mr. F. L. Emanuel, enthusiastic, experienced, and uncommonly well-informed, contributes an admirable biographical and critical essay on this artist who, famous as a scenic artist for his achievements at Drury Lane (1854-1884), was also a most accomplished and personal painter in water-colours. Excellent reproductions of his drawings in colour and in half-tone prove that Beverley had not only the fine instinct for design which made him illustrious as a scene-painter, but was also a draughtsman of rare delicacy with a charming sense of colour."—THE SUNDAY TIMES.

No. III.

“CHARLES BENTLEY”

Member of the “Old Water-Colour Society”

By F. GORDON ROE

“Not the least valuable feature of the monograph is the complete chronological list of the artist’s works shown at . . . contemporary exhibitions. . . . (Bentley’s) poverty and comparatively early death prevented him from taking the position in art to which his talents entitled him, and one may hope that Mr. Roe’s biography will help to elevate his reputation.”

THE CONNOISSEUR.

No. IV.

“EDMUND MORISON WIMPERIS, R.I.”

By EDMUND WIMPERIS

No. V.

“DICTATOR OF THE ROYAL ACADEMY”

(AN ACCOUNT OF JOSEPH FARINGTON, R.A.,

By F. GORDON ROE

Author of “Henry Bright of the Norwich School,” etc.

“Mr. Roe, who has already contributed two well-written lives of painters to *Walker’s Quarterly*, continues the series with an interesting monograph on Joseph Farington, R.A. (1747—1821), and his less distinguished brother, George. Joseph, the elder of the two brothers, if now little remembered, possessed such influence in his lifetime that he was popularly known as the ‘Dictator of the Royal Academy,’ which, however, is no criterion of his artistic capabilities. The latter were perhaps underrated, for Farington belonged to the older school of painters, and his work was consequently not appreciated by the rising generation. He was an

accurate and careful draughtsman, and his colour, if not brilliant, was generally not inharmonious. His strongest forte was as a topographical artist, more especially in water-colour, and his tinted drawings executed in this medium are often both interesting and effective. It was unfortunate for Mr. Roe that his biography was in print before the large collection of Farington's diaries and letters, recently brought to light, had made their appearance at Messrs. Puttick & Simpson's, as these would doubtlessly have afforded him considerable additional material. Nevertheless, he has written an informative and highly interesting monograph, which throws a good deal of light on Farington's relations with Wilson, Lawrence, Constable, and other well-known artists, who benefited by his advice and influence. The number forms one of the best of a highly useful series, for which all lovers of early English art must be grateful to Mr. Walker."

THE CONNOISSEUR

No. VI.

"WILLIAM PAYNE"

By BASIL S. LONG, M.A.

"Mr. Long's review of Payne's career, supplemented by a valuable analysis of his technical methods and a lengthy list of his works exhibited or now on exhibition, can be recommended to all students and connoisseurs of the English Water-Colour School, while no art library can be considered complete which does not possess a full file of the *Quarterly*, of which it forms the latest instalment."

THE CONNOISSEUR

WALKER'S QUARTERLY is rapidly becoming an indispensable adjunct to every Art Library. Much of the information contained in its numbers has never been published before, while every biography is compiled by a writer who has made the subject his special study. A valuable feature consists in the lists of exhibited works appended to the "lives," and a portrait of the artist concerned, forms when accessible, the frontispiece to each issue.

FORTHCOMING EXHIBITIONS

1922

JUNE TO OCTOBER

18TH ANNUAL EXHIBITION
OF THE

EARLY ENGLISH WATER-COLOUR SCHOOL

J. S. Cotman, T. Girtin, P. de Wint, Callow, Rowlandson, etc., etc.

DURING OCTOBER.

WATER-COLOUR DRAWINGS

BY

THE LATE HUGH BELLINGHAM SMITH
(MEMORIAL EXHIBITION)

AND

THE WORKS OF
ANNA LEA MERRITT

DURING NOVEMBER

EXHIBITION OF THE WORKS

OF

THE HAMPSTEAD SOCIETY OF ARTISTS

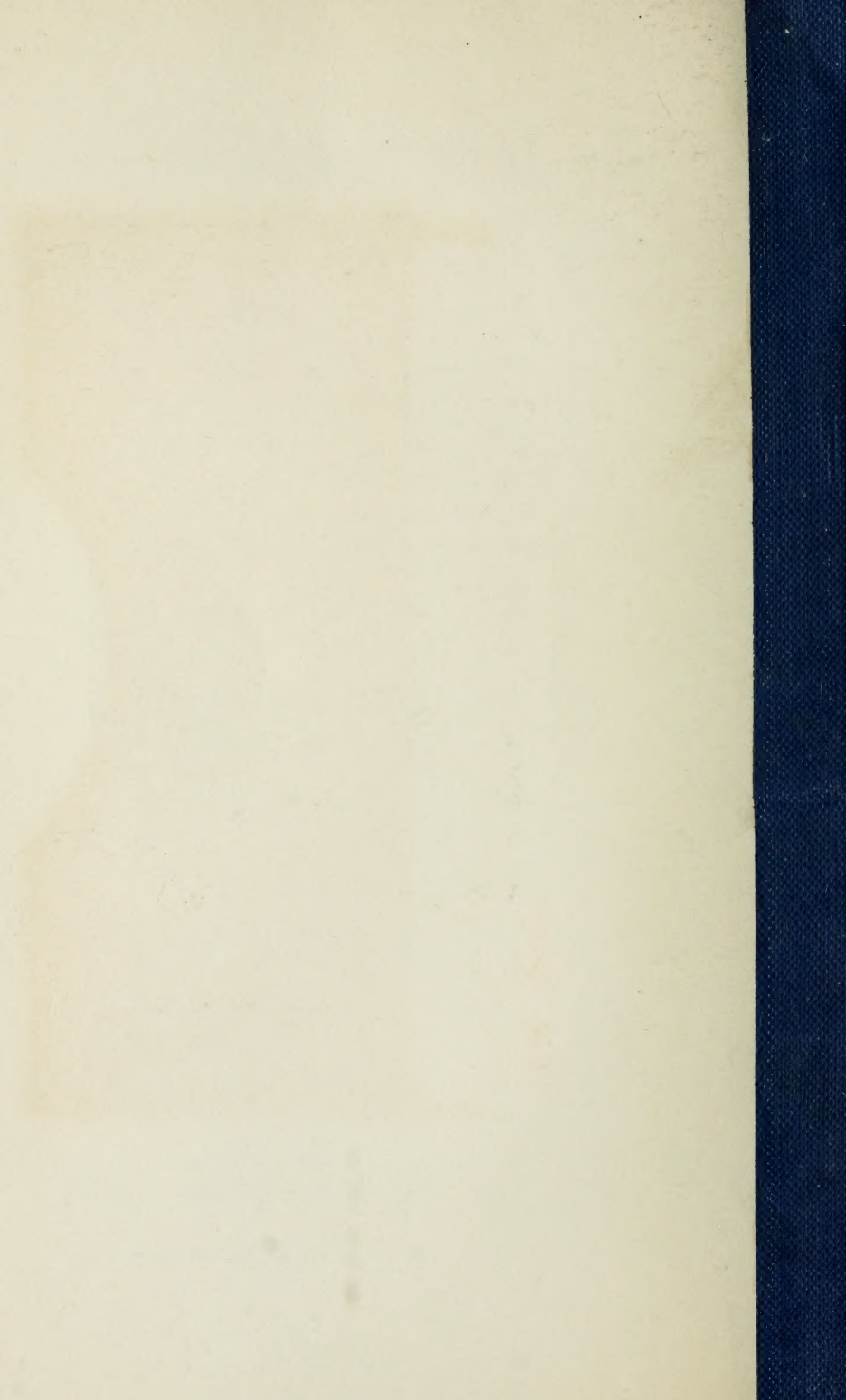
ALSO

WATER-COLOUR DRAWINGS

By Miss J. MOTHERSOLE

WALKER'S GALLERIES, 118, New Bond St., W. 1.

**The First Four Numbers of
the Quarterly, beautifully
bound in One Volume, can
now be obtained. Price 17/6**



Hayes, Claude

Author-Reynolds, Edward P.

Not access. Art.B
H

Title Claude Hayes, R.I., R.O.I. (Walker's Quarterly).

**University of Toronto
Library**

**DO NOT
REMOVE
THE
CARD
FROM
THIS
POCKET**

Acme Library Card Pocket
Under Pat. "Ref. Index File"
Made by LIBRARY BUREAU

UTL AT DOWNSVIEW



D RANGE BAY SHLF POS ITEM C
39 11 09 08 03 013 5